

Jack Kleinsinger
presents
Highlights In JAZZ

In association with NYU Program Board

Thursday, October 4th

8:00PM

Arnett Buddy Eddie 'Cleanhead'
Cobb Tate Vinson

in

**BATTLE OF THE
BIG HORNS**

Raymond S. Wright with

Ray Geo. Panama
Bryant Duvivier Francis

AND SPECIAL GUEST Ray Barretto

N.Y.U. Loeb Student Center

Tickets \$6.00, Students \$5.00
Student Balcony \$4.00

566 LaGuardia Pl. at Washington Sq. So.
Telephone: 598-3757

Tickets at box office or by mail order to:
Highlights in Jazz, 7 Peter Cooper Rd.
N.Y.C., N.Y. 10010

Make checks payable to Highlights in Jazz.

Enclose self-addressed stamped envelope.

Deep in the Gut of Texas

By Gary Giddins

A couple of weeks ago I was bemoaning how infrequently one gets to hear Buddy Tate play with all the stops out. Then Highlights in Jazz returned for its seventh season last Thursday with one of the strongest concerts in its history, "Battle of the Big Horns," and I've never heard Tate play better. He had reason to be in good spirits: later in the week, his hometown of Sherman, Texas, would be giving him the key to the city ("and Sherman isn't even a jazz town"). For the present, he had the unimpeachable rhythm section of Ray Bryant, George Duvivier, and Panama Francis, and two Texan compatriots—Arnett Cobb and Eddie Cleanhead Vinson—to challenge his mettle. You knew from the green brocaded suit and orange shirt he wore and the dance steps he cut to everyone else's solos that he was there for serious business.

The first chorus of Tate's masterful "Body and Soul" was a stage-setter, its strands of melody hung out like damp linen; the next chorus was a dancing collage of moans, grunts, purrs, and sighs, accelerating into swing-time for the release, and gliding back to earth in a cadenza that invoked Coleman Hawkins and "Louise." He upped the ante with a tempestuous "Jumpin' at the Woodside" solo that rocked and rolled into a fearsome duet with Francis, who parlayed Krupa's "Sing Sing Sing" tom-tom lick into a dashing matrix of cross-rhythms, while Tate bellowed as though the tenor were cauterized to his gut.

On this night, most of the music was from the gut. Cobb's imperious honks were a manifestation of his arrogant mastery of the horn. His every note tells a story; his terse phrases are never riffs, but expletives and utterances. On a slow blues, he played immaculately tapered vocal tones, shaking his head at the heartbreak of it all, and then caromed into double time with a break that sounded like an elephant falling into the Grand Canyon. But Cobb is a knowing prestidigitator; after he's hooked the audience into thinking his soul is on the line he'll likely growl a shave-and-a-haircut-two-bits to reassert his detachment. He paced an enthralling "Deep Purple" into a fevered climax of choked whelps, only to come out of it with "The Farmer in the Dell."

The union of Tate, Cobb, and Vinson amounted to a lineage of jazz saxophone as filtered through the southwestern caucus. Tate, once a repository of Herschel Evans's sound and Lester Young's swing, grew to elegant manhood in the Basie machine; Cobb inherited Illinois Jacquet's role as agitator for Lionel Hampton, and took

the Young connection into the realm of controlled hysteria; Vinson heralded the onslaught of bop, his fluid, biting, but tonally modulated phrases staking the territory where Charlie Parker took off from Buster Smith. He preceded the vocal on "Mr. Cleanhead" with a concordance of "Parker's Mood" phrases, and riffed "Kidney Stew" as though the Blue Devils were peering over his shoulder—the rhythms febrile, the articulation impeccable, the content lucid, determined, and cliché-free.

It was a good idea giving the saxophonists generous solo time, and keeping the conclaves to a minimum. There was no competitive filibustering, no battle, and the concluding "Sweet Georgia Brown," complete with ferocious fours, was—for all its undeniable excitement—almost anticlimactic. There were other treasures along the way: Bryant, unaccompanied, plotted a combination slow blues and "Willow Weep for Me" with a stylish equation of feeling and panache; Duvivier, whose incidental solos were pithy and classic, paid tribute to the late Wilbur Ware with an efficient tripartite original that employed Francis's mallets at one point; Ray Barretto proved himself the one Latin percussionist who can join a swing rhythm section without cluttering the bottom; Wayne Wright compensated for an ineffectual solo with good chomping rhythm guitar; and Francis's perfect time was the evening's bedrock.

In fact, the concert was so damned good I'm moved to say something nice about Jack Kleinsinger, who promised short speeches and then made half a dozen appearances hawking future concerts, T-shirts, celebs in the crowd, Muse Records (whose new Cobb album, *Live at Sandy's*, has Tate and Vinson on one cut, and can be safely, if modestly, recommended), etc. After all, who else has produced so consistent a showcase for mainstream jamming in New York during the past seven years? In the word of Bert Williams, nobody. ■



Buddy Tate dressed for serious business

Jazz: Highlights Concerts Begin

By ROBERT PALMER

Jack Kleinsinger's "Highlights in Jazz" concert series began its new season Thursday night at New York University with a sold-out auditorium and an irresistible program. Three blues-oriented, Texas-born saxophonists — Arnett Cobb, Buddy Tate and Eddie (Cleanhead) Vinson — performed together and separately with various configurations drawn from an exceptionally accomplished rhythm section. Five of the eight musicians have been playing together as a unit, and some of them have known one another for decades. Their interplay was relaxed and polished, but it was never slick. In fact, for a program built around a proved combination and a basic jam-session repertory, the show was full of surprises.

of "Take the 'A' Train" as a train blues with rumbling boogie basses. Panama Francis was a driving presence and the perfect drummer for the occasion, Ray Barretto contributed color and punch on congas and Wayne Wright added a subtle acoustic rhythm guitar.

Mr. Cobb's tenor-saxophone sound is so monumental and he phrases with such deliberate, magisterial authority one sometimes imagines that he's working in solid rock rather than in sound. The brief but definitive blues that he sandwiched in the middle of his set as a featured artist was one of the evening's most exhilarating moments. Mr. Tate is a more mercurial tenor saxophonist who combines a big sound with a certain floating grace, but he was in an unusually extroverted mood on Thursday, stomping through flag-wavers and investing his reading of "Body and Soul" with swaggering elegance. Mr. Vinson sang two of his more familiar blues, including a rocking "Kidney Stew," and played sterling alto-saxophone solos.

A number of the evening's best moments came from the rhythm section. Every time the bassist George Duvivier soloed, utter silence descended on the hall. He isn't fancy, but his sound, time and melodic ideas are exemplary. The pianist Ray Bryant also turned in one inventive, riveting solo after another, including an ingenious recasting

OUR MUSIC CRITICS GIVE US THE WORD

VOICE CHOICES

BATTLE OF THE BIG HORNS

You've got three of the preeminent Texas tenors—Buddy Tate, Eddie Cleanhead Vinson, and Arnett Cobb—and you've got a rhythm section with Ray Bryant, George Duvivier, and Panama Francis, all of which is pretty hard to beat, and it will probably sell out. Oct 4 at 8, 566 LaGuardia Pl. (Giddins) Loeb Student Center 598-3759

MUSIC/DANCE

POP CONCERTS

ABBA—Radio City Music Hall, Ave of the Americas & 50 St. 246-4600. Tue, Oct 2, 8 pm. \$10-\$15.

BUDDY ACQUILINA & THE BOSTON JAZZ CONSPIRACY—Town Hall, 123 W 43 St. 690-6115/397-3116. Sat, Sep 29, 7:30 pm. \$6-\$10. with George Smith.

PAUL ANKA—Dick Clark Westchester Theatre, 600 White Plains Rd, Tarrytown. 914-631-9100. Thu & Fri, Oct 4, 5, 11, & 12, 8:30 pm; Sat, Oct 6 & 13, 7 & 10:30 pm; Sun, Oct 7 & 14, 7:30 pm. \$7.50-\$15.

BATTLE OF THE BIG HORNS—NYU Loeb Student Ctr, 566 LaGuardia Place, 598-3757. Thu, Oct 4, 8 pm. \$4-\$6. With Arnett Cobb, Buddy Tate, Ray Bryant, Ray Barretto, others.

CHAMBER JAZZ—The Barge, Fulton Ferry Landing, Bklyn. 624-4061. Sun 8 pm \$5. Oct 7—Pianist Joel Forrester.

EARTH, WIND & FIRE—MSG. Fri, Oct 5, 8 pm. \$8.50-\$12.50.

SEA HERITAGE CONCERT—Harbor Club, Seamen's Church Institute, 15 State St. 269-2710. Fri, Oct 5, 7:30 pm. \$2.50.

CECIL TAYLOR & MAX ROACH—Wollman Auditorium, Columbia U, B'way & 115 St. Thu, Oct 11, 8 & 12 midnight. \$8.

JETHRO TULL—MSG. Thu & Fri, Oct 11 & 12, 8 pm. \$9-\$11.

ON JAZZ

Cash Box/September 22, 1979

BRIEFLY NOTED — Jack Kleinsinger's Highlights of Jazz begins its seventh season at NYU's Loeb Student Center on Oct. 4. Kicking off the new season will be Arnett Cobb, Buddy Tate, Eddie "Cleanhead" Vinson, Ray Bryant, George Duvivier and Panama Francis. Ray Barretto will be the special guest.

CUE NEW YORK/THRU OCTOBER 12, 1979

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ON THE TOWN

ROY BLAKLEY



Ray Barretto at N.Y.U., Pop Music, pg 90.



Misha Dichter solos, Concerts, pg 90.



Casasola exhibition, Art, pg 93.



Dorothy Collins sings, Nightlife, pg 69.



Peter Sparling soars, Dance, pg 91.

SUSAN SADARO

FRANK RICHARDS

Another FALL PREVIEW

Jazz: there's a lot to look forward to

By RICHARD M. SUDHALTER

RUSSET LEAVES fluttering by the window offer gentle reminder that 1979 — and with it the self-gratifying '70s — has begun its last downhill run.

Downhill? Musically, at least, that may not be quite the right word, given some of the events coming up shortly for the jazz-oriented listener.

How about a first-time duo evening next Friday, Oct. 11, by pianist Cecil Taylor and drummer Max Roach, to innovators of different generations who remain fertile, controversial thinkers.

They're scheduled for two shows that night — 8 and 11 — at Columbia Uni-

versity's Wollman Auditorium.

Across the stylistic spectrum, Eddie Condon's, on W. 54th St. just off 7th Av., plays host the week of Dec. 17 to dixieland cornet titan Wild Bill Davison.

Now well into his 70s, he still kicks an ensemble along with a fire and sheer heat rarely equalled by hornmen half his age.

Condon's has another, earlier, treat in store: five weeks of Sunday evenings, beginning Oct. 14, by pianist John Bunch's new quintet, with trumpeter-fluegelhornist Tom Harrell and ex-Ellingtonian Harold Ashby on tenor.

It's an unlikely union, but an eminently successful one, in which the participants stimulate each other as well as the audience.

The re-emergence of veteran, often jazz-informed pop singers continues, with former Tommy Dorsey vocalist Connie Haines turning up at Marty's (73d and Third Av.) Oct. 15-27, and Dorothy Collins, of *Your Hit Parade* fame, moving into Michael's Pub Oct. 9 for a month's dalliance with Stephen Sondheim.

Not quite a jazzman, but one whose knowledge of vaudeville black and white — and where jazz fit into it — is unparalleled, appears at Brooklyn Academy of Music on Dec. 17 for one of his one-man evenings.

His name is Max Morath, and though he lives in and works out of the New York area, his fame is much greater in the middle American heartlands west

of the Appalachians than it is in the East.

He is a thoroughly satisfying pianist and singer whose expertise and skill put much of early jazz history in a living perspective.

He appeared in last summer's Hoagy Carmichael concert at the Newport Jazz Festival, and drew cheers from audience and fellow-musicians alike. An evening with him is the easiest kind of education — that of deeply enjoyable entertainment.

Among the strictly jazz notables appearing in town in coming weeks are tenorists Arnett Cobb and Zoot Sims, opening at the Village Vanguard and Fat Tuesday's, respectively, on Oct. 16. On Oct. 30 another tenor whirlwind, Illinois Jacquet, moves in at the Vanguard.

Jack Kleinsinger has been presenting his *Highlights in Jazz* concerts at NYU Loeb Student Center for seven years, and this

season promises some good ones.

Nov. 8 brings a gathering of Ellington alumni with Harold Ashby, Norris Turney, Franc Williams, Joya Sherrill, Sonny Greer and the consistently stimulating trombonist Britt Woodman.

Then, on Dec. 20, *Highlights* offers an all-star salute to Cab Calloway, featuring Eddie Barefield, Maxine Sullivan, Milt Hinton and Panama Francis' exciting new Savoy Sultans.

This nine-piece band, based on its namesake and on the once-upon-a-time Lucky Millinder band, won many friends this summer on the festival circuit.

It boasts several notable soloists, among them trumpeter Irving Stokes, whose rhythmically laid-back but intense approach evokes such past greats as Bill Coleman and, occasionally, the early Henry Allen.

Jack Kleinsinger's "Highlights in Jazz" series begins its seventh year at NYU's Loeb Student Center Oct. 4 with a "Battle of the Big Horns." Those saxmen horning in include Buddy Tate, Cleanhead Vinson and Arnett Cobb. Ray Bryant, George Duvivier and Panama Francis man the rhythm section and percussionist Ray Barretto will guest star.

By DON NELSEN

JAZZ NOTES

DAILY NEWS, TUESDAY, SEPTEMBER 25, 1979

NEW YORK VOICE, SATURDAY, JUNE 9, 1979

Jazz Course At NYU

Jazz promoter Jack Kleinsinger ("Highlights in Jazz") will start teaching a jazz course, "Jazz Legends," at NYU's School of Continuing Education, starting June 7th. It will run for eight weeks. David Chertok will show some of his jazz films. Also, as part of the course, Aaron Bell will do a lecture demonstration on Duke Ellington.

Wednesday, September 12, 1979

VARIETY

On The Upbeat

Ray Barretto will be the special guest at Jack Kleinsinger's "Highlights in Jazz" concert at New York U's Loeb Student Center, N.Y., Oct. 4. Other musicians will be Arnett Cobb, Buddy Tate, Eddie (Cleanhead) Vinson, Ray Bryant, George Duvivier and Panama Francis. Barretto also appears with Dizzy Gillespie at Lulu's, Boston, Sept. 25-27.

ON JAZZ

APPLE JAMS — Some of the early-morning emcee duties were handled by producer Jack Kleinsinger, whose "Highlights in Jazz" series is into its seventh season at NYU's Loeb Student Center. His last concert featured Arnett Cobb and Buddy Tate on tenor saxes and Eddie "Cleanhead" Vinson on alto sax, with a rhythm section of Ray Brant, piano, George Duvivier, bass, Wayne Wright, guitar, Panama Francis, drums, and Ray Barretto, congas. The remainder of the season includes concerts by alumni of Duke Ellington & Cab Calloway.

Cash Box/October 20, 1979



To Joseph
The best of
Every Thing
Always

~~Arnett~~ Cobb Arnett Cobb

Thank Jack To

Sept 12
Emilia Fox + the
Clearborn
Vinson



STATESIDE SCENE ~ East Coast



by Lee Jeske

who look askance at this booking — Barretto played congas on one of Arnett Cobb's late '50s dates for Prestige and was splendid). All told, a hell of an evening that left an audience full of sore hands and worn-out shoes.

Texas Longhorns

Can you imagine a more exciting combination than Buddy Tate, Arnett Cobb and Eddie 'Cleanhead' Vinson? No, really, neither can I and that was just the line-up for Jack Kleinsinger's first 'Highlights in Jazz' concert at New York University. The three Texas titans were teamed with the perfect (a word I use not lightly) rhythm section of Panama Francis, George Duvivier and the twenty-fingered Ray Bryant. Throw in Ray Barretto's congas for some spice and, I assure you, the joint was rocking.

Tate and Cobb are natural competitors — both are from Texas, both are in their early 60's and both possess large, bubbly tenor saxophone tones. Yet there is a big difference in their styles. Cobb is cavernous and blowsy. He frequently employs a vibrato with a buzz and he enjoys honking and grunting. He also loves to quote ridiculously irreverent sources — the middle of a heart — rendering ballad will suddenly be stopped short by a loud, deliberate *The Farmer In The Dell*.

Tate has a steelier tone. His vibrato is unassuming and reserved. When he did his version of *Body and Soul* it seemed to drip out of the horn, like sap from a maple tree. Buddy is tough and gritty and his solos are constructed out of solid oak — no tricks for him. So, together, they gave each other the goose that was necessary to turn the show into a romper, but they didn't make any attempts to claw at each other.

'Cleanhead', though a vibrant and exciting alto soloist, is not in the instrumental league of Messrs. Cobb and Tate. This, of course, he makes up for with his Doberman Pinscher of a blues shout. Of course he informed us that "They called me Mister Cleanhead, just because my head is bald ..." I don't know how many times he's done that song, but the audience still eats it up.

As I said, the rhythm section was perfect. Panama was electric and Duvivier was walking with his slippers on. But Ray Bryant ... Whew! There wasn't a quarter rest out of place in his playing — filling every nook and cranny as if the whole thing was scripted. And when he took two solos on *A Train* and *Willow Weep*, he was at once elegant and greasy. Barretto was spritely and effective (for those of you



Buddy Tate

Photo by James McAfee Jr.

Highlights in Jazz Begins 7th Season

by James McAfee Jr.

This was the opening concert of the seventh season that Jack Kleinsinger has been presenting "Highlights In Jazz." This concert was billed as "Battle of the Big Horns." It took place October 4 at New York University's Loeb Student Center.

When Buddy Tate stepped to the microphone and announced the first tune, "Bags Groove," and Arnett Cobb snapped off the tempo, this was the beginning of an electrifying evening of jazz. A concert where there was generous solo space. From the opening note of "Bags Groove" to the final note of "Sweet Georgia Brown" there were outstanding solos.

Ray Bryant performed unaccompanied piano solos on "Willow Weep for Me" and "Take the A Train," and on a blues he was accompanied by the remainder of the rhythm section, George Duvivier, bass; Panama Francis, drums, and Ray Barretto, congas.

Arnett Cobb with rhythm played the seldom heard in jazz, "Deep Purple." His playing on a blues where just he and bassist Duvivier played the first part of the tune, then was joined by the rest of the

rhythm section, was a gutsy rendition.

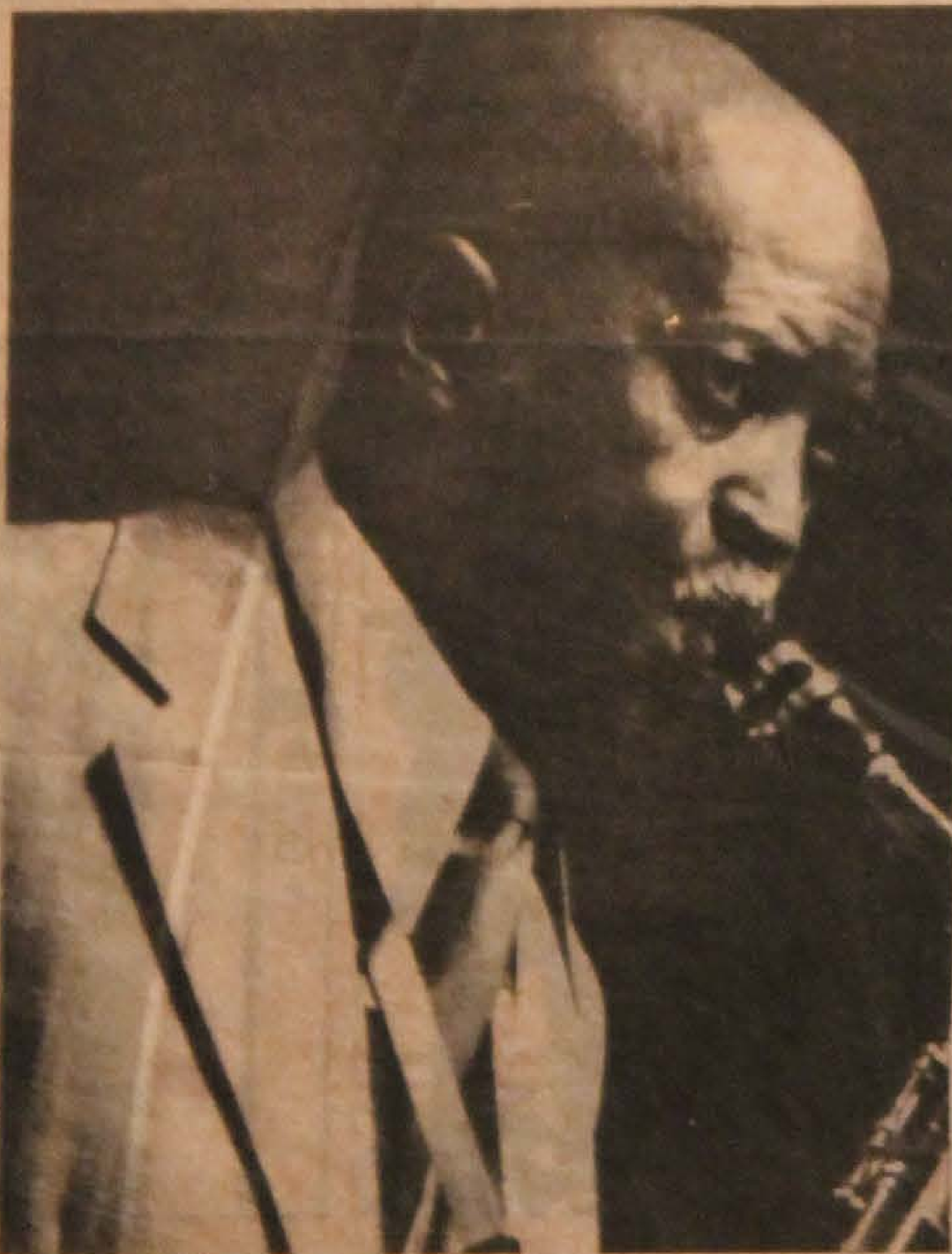
Buddy Tate's contribution was a beautiful and moving solo on the old standard "Body and Soul." He upped the tempo on the Basie standard "Jumpin' At the Woodside" as he blew chorus after chorus. With the outstanding performances by this veteran of the jazz wars, leads one to wonder why this jazzman is not seen more often in this city. So many lesser talents are presented in concerts or are given week long engagements at clubs here. His fellow Texans, Arnett Cobb and Eddie Vinson are presented here in club dates, so why not Buddy Tate???

Eddie Vinson contributed two of his staples of many years, "Cleanhead Blues" and "Kidney Stew" and the title tune from his new Muse record album "The Clean Machine."

George Duvivier contributed a solo unaccompanied original composition entitled "Wilbur's Wares," which he dedicated to the late Great bassist, Wilbur Ware.

The surprise guest was left-handed guitarist Wayne Wright who performed one number and then played rhythm guitar the remainder of the concert.

Jack Kleinsinger announced that on October 6, Buddy Tate's hometown, Sherman, Texas, was going to honor him by holding a jam session in his honor and present him the key to the city.



Eddie "Cleanhead" Vinson



Arnett Cobb

